STOREFRONT
for Art & Architecture
97 Kenmare Street New York, NY 10012 212-431-5795

For Immediate Release/Please List

OPERATION DESERT CLOUD

by

PEARSON POST INDUSTRIES

Defense Entertainment Technologies

TPL-2 at broadcast position

March 26 - April 20, 1991

Opening Reception: March 26, 6-8pm
Gallery Hours: Tuesday - Satruday 12-6pm

STOREFRONT FOR ART AND ARCHITECTURE presents ***OPERATION DESERT CLOUDS,*** an exhibition/installation by **PEARSON POST INDUSTRIES**, America's leader in defense entertaiment technolgies. Based in Providence, Rhode Island and spearheaded by Joshua Pearson and Gardner Post, **PEARSON POST INDUSTRIES** is delermined to meet the American right to quality leisure time, and that means quality entertainment. To meet this national need, **PEARSON POST INDUSTRIES** is pioneering new forms of high-impact, multi-media entertainment products that pay homage to America's leadership in defense technologies and military industries. They offer diversity: from theater-based live performances to low-definition broadcast-quality music videos, to gallery based fine art and design exhibitions. These defense entertainment products are packed with valuable information about history, politics and culture, as well as the biggest collection of exciting images of modern war machines ever presented in one package. And they can be deployed in a wide range of conditions ranging from unmanned, automated gallery and museum exhibitions, to fully manned, high decible live theater and nightclub concerts, to multi-media informational lectures presented by their friendly public relations personnel.

At STOREFRONT, **PEARSON POST INDUSTRIES** will mobilize ***OPERATION DESERT CLOUD***, a special deployment of an unmanned, automated gallery and multi media low-definition broadcast-quality music video installation that pays special tribute to the recent war in the Persian Gulf. The main components of ***OPERATION DESERT CLOUD*** are the Experimental Prototype Gallery of Tommorrow (**E.P.G.O.T**), the Tele-Podium Launchers 2 (**PTL-2**), the **Gulfbag TM**, the Mobile Multiple Monitor Audio/Video Broadcasting Systems (**MMABS**) and the Emergency Broadcasting Network(**EBN**).

More specifically, the main component of the **E.P.G.O.T.** is a fully enclosed anotoic test chamber that is covered with almost a thousand specially designed cones made of electro-magnetic emmission absorbing materials to create a controlled environment that will introduce, test and demonstrate new ideas and new technologies from America's leading defense industries. The test chamber also contains **PEARSON POST INDUSTRIES**'s **TPL-2**, television equipped podium-based ballistic missile launcher, the world's only podium based, automated, armed entertainment system. Built around a replica of the presidential podium, the TPL-2 is outfitted with two side-mounted video monitor/launch tube (**VIMLET**) containers, each containing one 20-inch color television monitor and four 6-inch diameter missile launch tubes. The **TPL-2** is thus capable of broadcasting **EBN/PSMV**s (the Emergency Broadcasting Network Public Service Music Vidoes), and launching up to eight randomly-tracked unguided missiles by rotating the **VIMLET** into launch or broadcasting positions.

Another defense entertainment invention of **PEARSON POST INDUSTRIES** is the **GULFBAG TM**, shoulder-mounted recreational missile launch system. The **GULFBAG TM** is optically sighted through a bag-mounted swivelling blast plate/viewfinder, and is capable of launching randomly-tracked missiles safely from outdoor or indoor positions, thus increasing its operational flexibility as a quick-response, firepower display-based audience response enhancement device.

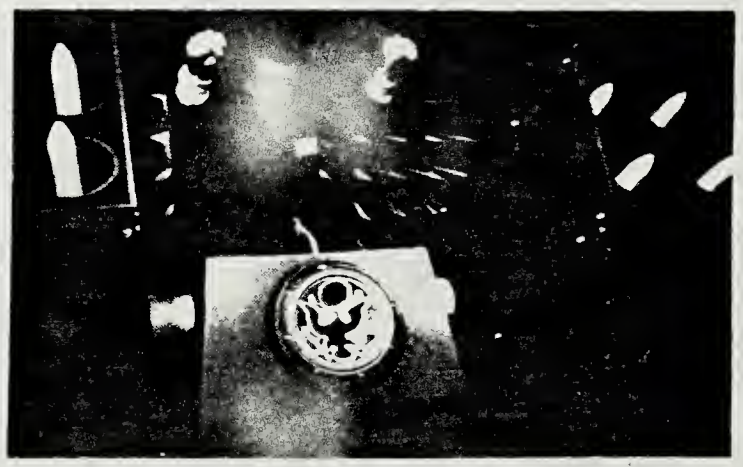
Other programs of the ***OPERATION DESERT CLOUD*** will be **EBN** (Emergency Broadcast Network), which opened its first program on January 14th 1991 in conjuction with the beginning of the war in Persian Gulf. Some of the main programs of **EBN** are Smart Weapons Works Perfectly, The Weapons of Desert Storm , and continuing news/image coverage of the Gulf War.

Other programs of **EBN** are presentaton of the various **MMABS** produced and operated by PEARSON POST INDUSTRIES. The first is Hardened Mobile Launcher (**HML**), airwave surveillance and broadcast reprocessing equipment that was deployed on top of a modified multi-axel Chevrolet Caprice Classic stationwagon, capable of intercept, descramble and remix conventional network programs. Another vehicle-based **MMABS** system was the **EBN** Capitol-mobile, a mobile capital replica mounted on a Ford F-150 pickup truck, equipped with nine color television monitors linked by two manually-operated amplified video switchers fed from 4 VHS video cassette recorders. The **EBN** Capitol-mobile was deployed in July of 1990, engaging in 5 sorties into Boston, Massacusetts for a total of 22 hours of mobile broadcasting time, exposing over 4,000 civilians to massive doses of cathode ray-based defense entertainment. The latest production of **MMABS** by **PEARSON POST INDUSTRIES** is the **PATRIOT JUNIOR**, a half scale replica of Patriot missile. **MMABS/PATRIOT JUNIOR**, is also a vehicle-based system capable of mobile broadcasting defense entertainment, and will also be deployed in the exhibition space of STOREFRONT.

A special feature program of **EBN** will be the presentation of the **Nuclear Heritage Park**, a proposal that PEARSON POST INDUSTRIES made for Project Atlas, an international competition/forum that was presented by STOREFRONT in the fall of 1990. The **Nuclear Heritage Park**, the worlds first post-disarmament weapon technolgy family entertainment theme park, is proposed as the most elaborate tribute to modern technology ever constructed and is to be built on a remote abandoned Atlas missile base near Plattsburgh, New York. "What was once a technology of death and destruction will be converted into a hands on educational and historical look at the political and cultural dynamics of the nuclear age and its heritage, as well as just plain old fun for the whole family."

Together they represent the cutting edge of state-of-the-art, high performance defense entertainment technologies currently under development by **PEARSON POST INDUSTRIES**. So if you're wondering how to excercise your right to the freedom to choose high quality entertainment to enrich your free time, come and see ***OPERATION DESERT CLOUD***. For more information, contact **STOREFRONT FOR ART AND ARCHITECTURE** at (212) 431-5795.

EBN *has been produced in collaboration with Brian Kane of* ***General Design***, *a Los Angeles based entertainment technology design group.* ***Nuclear Heritage Park*** *was a joint venture with* ***NRC***, *the Nuclear Recycling Consultants and its director Jay Critchley.*



TPL-2 at in launch position

PEARSON POST INDUSTRIES

Strong Entertainment For A Strong Country

PEARSON POST INDUSTRIES

MTV. MIRV.

WHAT DOES MUSIC TELEVISION HAVE IN COMMON WITH MULTIPLE INDEPENDENTLY-TARGETABLE REENTRY VEHICLES ?

PEARSON POST INDUSTRIES WANTS YOU TO KNOW.

MTV is something you watch to relax.

MIRV is something you use to load five thermonuclear warheads into one missile and deliver them to within 100 yards of five separate targets.

They're both dangerous.

They're both supported by multi-billion dollar industries that incorporate state-of-the-art technology to create spectacular products which are used to dominate and pacify large populations.

And they're both paid for by the American people.

People worry where their tax dollars are going, but they never seem to stop and think where their hard-earned consumer dollars are going.

Those dollars are supporting Hollywood's secret war, a war that is happening right in front of people's faces every day on movie and television screens throughout the nation. Consider these facts:

* **In the past ten years, the entertainment industry has consumed more rounds of ammunition than all the ammunition used during both World Wars.**

* **During the same period, the entertainment industry has exploded the equivalent of two hundred kilotons of TNT, or twenty times the power of the bomb that destroyed Hiroshima.**

* **Many of the components used in film, television and home entertainment products are the very same components used in some of the deadliest modern weapons systems.**

PEARSON POST INDUSTRIES introduces a new form of entertainment that combines the best of both worlds.

We're not trying to turn people into TV zombies. Nor are we trying to incinerate them. We're offering entertainment that combines the visual power of military technology with the explosive impact of live performance and the content of historical documentation.

And we offer diversity, from theater-based live performances to low-definition broadcast-quality music videos, to gallery-based fine art and design exhibitions.

All at a price that beats our competitors by billions of dollars.

PEARSON POST INDUSTRIES
America's Leader In Defense Art and Entertainment Technologies.

Song (1) SMART weapons work perfectly.

Smart weapons work perfectly and always save the day. The idea is to let smart weapons do the job and do it more efficiently, decreasing the risk. Soldiers and pilots don't have to get right on top of their targets to destroy them. Not surpisingly the developement of smart weapons has revolutionized military strategy. A tank like this is easy prey. Once the target has been identified the weapon goes in for the kill adjusting its course as needed.

A smart weapon is smart because it has an electronic sensor that looks for a target, and a computer brain that identifies it. The U.S. has more than fifty varieties of robotic bombs, missiles and torpedoes. Robotic weaponry is designed to replace human brains with electronic ones. Accurate information is a rare commodity.

Today's fighter's with computers in the cockpit with sophisticated radar and navigational equipment strike more targets, more accurately and cover a wider area.

Get the facts from the front lines. A highly classified briefing of some of the world's most sophisticated weaponry.

The multinational units have enjoyed a distinct technological edge.

Wider larger, thicker air power is one of the areas where the multi-national forces have unquestioned superiority.

Song (2) TADS

A . . T.V. camera or laser spot tracker either manually or automatically allows TADS information and ~~and~~ adverse weather flight capability in the event of PMVS failure including the integrated helmet and display sight system. Considerable PMVS penetrators through the slaving of weapons and sensors is fed information either manually or automatically and the weapon operator is aided by a state-of-the-art protection structure or from a ground source. One is being upgraded with full night capability, especially with optional electro-optical infra-red sensors, and head-up display, and is totally devastating against armor. The massive penetrators depleted with uranium especially state-of-the-art PMVS protection and redundancy with 200 rounds of 30 millimeter ammunition; in short, the external location of the missile tubes permits rapid replacement

after a mission or considerable armor protection allowing the weapon operator to acquire and track information to a cockpit display for the rapid acquisition of targets and redundancy with a mix of defense suppresion missiles the FB-111A including the KC-135 and AGM 86 medium-range supersonic air-launched subsonic B-52 G+H variants automatically monitors and neutralizes the impressive ALQ-161 for truly global capability, the B-1B soft skinned vehicle and the Beluga cluster bomb or HOTAS computer-linked thermonuclear turbofan powerplant tac belly-pack automatic all-weather day and night, terrain following, internal and external modified digital MACH-3 Lockheed SR-71 medium-range bomber, with a mix of the subsonic Lockheed U-2 series and the incredible viewing system for low-level electronic countermeasures are the inertial navigation system at high speed and low height. In short, the offensive system automatically at any chosen height on internal fuel and the highly capable doppler navigation air-launched large attack radar electronic countermeasures has other sophisticated avionics including the Aardvark and the new rear flight and attack very obvious flight refueling tanker

(4)

KC-135 AGM-86 FB-111 A SR-71
1, 5000 ALQ 161 SRAM AS-30 L
BAP-100 soft skinned anti-runway
bombs and trailing edge elevons
controlling an inherently automatic design
and has other sophisticated flight and
attack warloads.

SONG (3) Move toward the Missile.

There's a move toward the missile today,
we get these exotic wonderful weapons
that look awfully good, something
smart maybe something that could
fly out there, see the target, tell you
about it, uh, ask you is that ~~is~~ the one
you want to hit, and you could say

Kill. You're something that it wants to
Kill. That is truly scary. Hunted by
a machine that's patient and can wait.
It tells one of its little warheads to
blow it up. Go for the ultimate
weapon. Its wonderful to be able to
experience this, this modern battlefield
is very lethal, its, uh, its an exciting
thing to be out here. I feel euphoric.

If you're going to use military force use alot of it quickly; that is the way you use it.

Do it, do it right away hit hard hit fast, hit often, hit early; can't go in' half-stepping.

Cut, cut that country in two, cut, cut that very fast cut that very very hard, cut that very very very very hard; its going to be violent, very very violent, very very very fast, very very hard... Cut, cut that fast, can't go in half-stepping.

War is conflict with blunt instruments War is just easy, War is just misinformation There is always misinformation in initial reports.

We're all going to have to rally round the flag rally 'round the flag; that is truly scary.

We might want to remember too, that in a few seconds you may not exist, mommy daddy I'm afraid, I'm scared.

Well, I try not to really think about it alot. In a way, I gotta say good job, Hudan Hussein is like a sore tooth, ya know, its got to come out, and, even though its painful, its got to come out, ya know

Tom Watson

We only know what we know, and that's very little.

Tom Brotov

It's been on again off again, and then on again now ~~again~~ off again.

Pete Terentyj

Three more missils, six missils, Ten missils, as many as missils

(1)

PPI Report

The following report describes in detail the full scope and history of Pearson Post Industries "Operation Desert Cloud," featuring the MMABS Mobile Multiple-Monitor Audio/Video Broadcast and air defense missile system, the telepodium launcher TPL-2 'Television-equipped, Podium-based multiple rocket launch system, and the Gulfbag (TM) shoulder-mounted recreational missile launch system.

The purpose of the MMABS / Patriot Jr. system is to provide a vehicle-based mobile platform for the emission of high-decibel high-resolution audio/video broadcasts composed of Emergency Broadcast Network (EBN) public service music videos.

This system has been under developement for over 4 years. It has evolved from PPI's first mobile test platform, the HML Hardened Mobile Launcher ~~one~~ 'Mobility Test Bed. The HML prototype first saw service in 1989 when Pearson Post Industries researchers were presented with a requirement for a highly mobile multi-axel vehicle to be used for testing defense entertainment electronic jamming techniques. Adapted from a modified Chevrolet Caprice Classic stationwagon, the HML was capable of high speeds while carrying heavy payloads.

PPI Report

Various roof-mounted configurations tested onboard the HML included a large, bulbous radome containing powerful airwave surveillance and broadcast reprocessing equipment used to intercept, descramble, and remix conventional network programming; and a a prototype MMABS / Patriot Jr. roof-mounted container which was the first attempt to marry a multiple-monitor display with a ballistic missile launch capability, including the slaving of four color video monitors to a manually-operated amplified video selector.

The HML saw only one full year of operational deployment before it was destroyed during a routine reconaissance mission in Providence, Rhode Island.

Another vehicle-based MMABS system was the EBN Capitol-mobile, a mobile Capitol replica mounted on a Ford F-150 pickup truck, and equipped with nine color television monitors linked by two manually-operated amplified video switchers fed from four VHS videocassette recorders. The audio track of the videotape

was amplified by a 200-watt sound system driving two Wharfdale dome-mounted speakers. The entire system was powered by a 3400-watt gas-powered generator. The EBN Capitalmobile was deployed in July of 1990, engaging in 45 sorties into Boston Massachusetts for a total of 22 hours of mobile broadcast time. Broadcast Impact assessment reports estimate that over 4000 civilians were exposed to massive doses of cathode ray-based defense entertainment.

These tests were extremely successful, proving that Pearson Post Industries enjoys a distinct technological edge in the development of mobile audio/video broadcast systems.

In other areas, the Golfbag (formerly Golf-bag) shoulder-mounted recreational missile launch system has also been deployed extremely successfully throughout its entire development program. The first prototype golfbag was tested in early 1988. This version was optically sighted using a bag-mounted, swiveling blast plate/viewfinder. Later variants discarded the viewfinder in favor of a trimmed-down, easier to handle golfbag outfitted with randomly-tracked, unguided missiles.

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PPI Report

The Gulfbag (TM) has also proven its ability to launch safely from an indoor position, thus increasing its operational flexibility. Often demonstrated at Pearson Post Industries/ EBN trade-show briefings, the Gulfbag (TM) excells in its role as a quick-response, firepower display-based audience response enhancement device.

These systems represent the cutting edge of state-of-the-art, high performance defense entertainment technologies currently under developement by Pearson Post Industries. They serve as ideal delivery systems for advanced defense entertainment products recently produced in conjunction with General Design, a Los-Angeles based entertainment technology design group. These products are currently serving as the core of the Emergency Broadcast Network public service music video (PSMV) Gulf war remi

EBN

The Gulf War remix began on January 14, shortly before the deadline for Iraq to leave kuwait or face war. At that time, EBN technicians began 24-hour recording of network gulf war coverage. This recording has

PPI Report

continued non-stop for the duration of the war. All the audio and video data ~~was~~ has been recorded on VHS tape; ~~then~~ after detailed analyses certain key elements of the recorded data were fed into the memory of a modified MAC II fx personal computer operated by General Design technician Brian Kane. The data was then sequence and re-recorded into ~~the~~ multi-track mode of the MAC II. The sequenced data was then transfered to a 3/4 inch videocassette tape. This is when editing began. After obtaining permission from Boston Museum School official Jane Hudson, working in conjunction with Mark Pierson of the Interrelated Arts Foundation, PPI and General Design personnel entered and occupied Museum School editing studios to commence the final editing stage. Over 5600 percision edits were performed over a 39-hour period. The editing was extremely successful, and the operation is ongoing, as only the first few days of ~~the~~ war coverage have been reprocessed.

At the heart of PPI Defense Entertainment systems is the TPL-2 telepodium

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PPI. Report

launcher. This is the world's only podium-based, automated, armed entertainment system. Built around a replica of the Presidential podium, the TPL-2 is outfitted with two side-mounted ~~containers~~ video monitor/launch tube (VIMLAT) containers, each containing one 20-inch color television monitor and four six-inch diameter launch tubes. The TPL-2 is thus capable of broadcasting EBN PSMVs and launching up to eight randomly-tracked unguided missiles. ~~The~~ This is ~~accomplished~~ accomplished by rotating the VIMLAT containers into launch position using a power source currently composed of a chain & gear ~~drive~~ system driven by a ½ horsepower electric garage door opener. Two working prototypes have been built; the first, TPL-1, was destroyed in a fire in december of 1989. The second has been performing extremely well in numerous engagements.

Pearson Post Industries is proud of our achievements in Defense Entertainment. In the face of budget cutbacks and other setbacks ~~recently~~, we have persisted in our pursuit of quality and excellence, and in our determination to provide the American public with the best Defense Entertainment available

Nuclear Heritage Park

At the golden anniversary of the first nuclear explosion, and in the memory of the Cold War, the Office of Strategic Architecture (OSA) proposes the development of the world's first post-disarmament weapon-based family entertainment theme park, the Nuclear Heritage Park (NHP). By converting existing military installations and technologies into the sites and spaces of virtual adventure, in simulated environments, the project will advance the nexus of popular entertainment—mall, television and amusement parks—into playgrounds for culture under the influence of weaponry. For this, the existing military industrial complex, with its global networks of corporations, research centers and universities, would be invited to research and the development of future hardware, software and "wetware" for real-time virtual theaters and plays. [1] The result could bring the conversion of the military industrial complex into the cultural entertainment complex, and the realization of personal desires and cultural dreams to digitally interactive spaces.

Although the technologies for the the Nuclear Heritage Park may still be at their infancy, the feasibility of the park is based on the behaviors and trajectories of today's advanced technologies. For instance, the defense system such as C^3I (Command, Control, Communication and Intelligence), with its heat-seeking, remote-sensing, phased-array radar with other reconaissance and warning techonologies has given us the means to seeing objects and places that were previously invisible to us. [2] And for superior battle management in the event of nuclear exchange, distant territories and future engagements were digitally constructed, creating an impressive portfolio of

multi-dimensionally fractaled electronic and interactive cartographies, such as AWAC, AEGIS and NORAD, where various cruise missiles would hug terrain contour systems (TERCOM) or the "fire and forget" predatory flying machines like BRAVE 3000 could laser signature their destinations. Replacing the two dimensional cartography from the age of exploration, the automation of space not only gives new ways of 'grasping' the existing world, but also the ability to 'duplicate' it through simulations. 3

Computerized war games and interactive displays of the Doomsday scenario, as developed by the RAND Corporation, SAI (Science Applied Inc.) and others, represents the emergence of digital futurology.
As the speed and accuracy of missiles rapidly increases and, therefore, the response time for defense is inversely eclipsed, the scenario of nuclear war had to be prepared beforehand—in electronic animations—to extend the rapidly shrinking time between catastrophic possibilities, and to visualize the events that were too powerful to look at. 4 Thus, only at the death of the future did we think about the future of future, as we began to recreate the world with the technologies that would destroy the world.

Through the genesis of virtual reality machines—from Sensorama (Morton Heilig, 1962) GLOWFLOW (Myron Krueger), Convolvotron (Elizabeth Wenzel and Scott Fisher) and to Revolvotron (Jaron Lanier and VPL)—the immersive technologies of sound and images are begining to envelope human. Defense spawned instruments such as force-reflective feedbacks, position sensors, and shape acquisition cameras among others, are bypassing the autonomy of the human body through sensory-based interventions. Greater developments in biotechnologies, such as molecular docking, or

nanotechonlogy (the future production of subnuclear machines that would enter our body to fix and improve it) are invading our body through progressive miniturization. These molecular, genetic and sensory interventions are creating new relations between humans and machines, by far more fundamental than the bionic technologies, such as the Utah Arms and other cyborgs. [5] If the television screen portrayed in the movie "Videodrome" symbolizes what was a two dimensional relationship with technology, then the sequence in which the main character is absorbed into the screen represents our submission to the immersive three-dimensional qualities of post-industrial technologies.

But the most powerful immersion today may be the openess by which military borne technologies invade popular culture. [6] Begining with early entertainment simulators such as the Doron Precision System's SR2 at a shopping mall near Peoria, Illinois (1977), to Disney's "Iwerks 870," 70mm, 3-D, 360-degree screening on a motion-platformed theater, to Douglas Trumbull's "Secrets of The Luxor Pyramid" at the Luxor hotel/casino in Las Vegas, [7] militarily conspired computer simulations and virtual reality have found their footing on domestic grounds. With over 200 high-fidelity speciality-film theaters in the makings, together with more than 500 (one- to 240-persons) motion simulators to appear in shopping malls and amusement parks, it is apparent that the evolution of simulation will now be carried on by Hollywood, Disney and other industries of popular entertainments.

Here, Jean Baudrillard's argument on the indistinguisibilty of reality and simulation is being played out by the union of military and civilian cultures. Perhaps the aftermath of the disappearance of the Berlin wall is not just one

military-political entity dissolving into another, but the secrecy and dystopia of military technologies unleashing itself to the pleasure of capitalism. Hence, the reconfiguration of the military in the "New World Order" is more than just down-sizing it for the regional theaters, but the global colonization of the theater of mass consumption through the conversion of destructive objects into pleasurable desires. From it, an entirely different kind of world domination emerges—the control of cultural war in the world-wide web of entertainments—in the capitalistic manipulation of undisclosed technolgies and classified simulations. 8

So will the next MTV be based on the military and not music? After all, it was the military who created the global village in the first place. With the automation and multipication of the world, our releationship to space and time are in the form of "telepresence," embodied by the animated machines of nuclear defense. No longer industrial, these advanced machines do not extend our physical will, but rather expand our presence and perception. With enough computational power and speed, the Crave New World of defense could create a fully imaginary world in which we could live but without being there.

And within the cyberspace between monitors and interfaces, our fundamental and personal status are constantly morphing. In them, "the notion of a unique and immutable body give away to a far more liberating notion of "body" as something quite disposable." 9 With the transformation of one's body-image into "a new body, a new voice and a new identity," we can elude the facial, gender or class-based dichotomies that have sustained the dominance one culture over another. 10 Even the notion of eternity through

technology seems feasible with the potential for a corporeal presence without organs. Will we see Frankenstein in Cybervania?

The weapons and systems that were designed to destroy us physically instead attack our social and personal identities. Thus, in the post-cold war era the dismemberment of our bodies may not be from the nuclear explosions but from the everyday invasions of surveillance, intelligence and reconnaissance into our lives. The mind, functionally separate from the body, is the new afterpart of the thermo-nuclear based defense, and our personal and cultural identities becomes the new victims of cold war. In the presence of nuclear arms that reduce "all "ground-level" events to mere ephemeral scenarios," [11] it seems only natural to invent Strangelovian nirvanas that are no longer physical and, therefore, indestructable.

So come to the Nuclear Heritage Park, and check into the newly refurbished Doomsday underground facilities, where you will be staying in the same spaces that were designed for government dignitaries and cultural treasures. Take control of the apocalyptic fate of the civilization, or partake in the making of the next world straight from the rubble. Rest your tired soul, next to the MX Peacekeepers inside our Multiple Deployment Sheltering System under the big blue sky over the high deserts of Nevada. [12] "Come to the War Room, a full size replica of the one at the Pentagon, and watch as our technicians struggle to maintain control of technology gone haywire. It is better than any laser light show at a rock concert because you know the action is for real." [13]

On Main Street World of the Nuclear Heritage Park, you can leisurely ride aboard Sego, Saddler, Sasin, Scarp, Savage and Scrag landbased missiles, Scud, Scaleboard, Scapegoat and Scrooge tactical missiles, Shark, Serb and Sawfly submarine launched missiles, or Spartan and Sprint ABMs. Stroll the nostalgic life of a small town in any desired position or time. Fruit vendors at the Main Street World display fresh and crisp flowers coated with radar-absorbing materials (RAM), bathed in liquid sodium coolant. Your popcorn is reinforced with Marel, a new high tension steel, jam-resistant to Ground-based Electro-Optical Deep Space Surveillance (GEODSS). Every sight and sound of Main Street World is guaranted to make you feel "red, white and blue all over," as our robust inertial sensors and low-rate data communication operates with indexed X-shape hydrophones to "electronic sniff" any potential siege operation on our beautiful past. Our inter-service vendors in high priority room services will be wearing fragmentation-resistance vests, SAS smocks, flack jackets and knitted woolen balaclava helmets—all in matte black. They will be armed with Smith and Wesson's Mark XII-C Pepper Fog Smoke Generator, producing 100,000 cu. ft. of CN, CS or special CS tear-gas in just 26 seconds, to ensure a safe, hospitable stay at Nuclear Heritage Park will be safe.

In Adventure Land, the beat of native drums and the cries of strange beasts will echo through General Electric's APG-67 radar program, which is capable of thrust-vectoring you to any passive detection system. You will be guided by INS (Inertial Navigation System), FLIR (Forward-Looking Infra-Red) and DLIR (Downward-Looking Infra-Red), all operating under very stealthy LPI (Low Probability of Intercept) radar with two-way teletype communications—

all under the strategic-entertainment management of the Boeing E-4B National Emergency Airborne Command Post.

No visit to the AdventureLand would be complete without lightweight dual-purpose Bofors 40mm L70 naval guns nestled on Breda-designed cradles, with selectable firing rates up to 444 rounds of feed-rate per minute, ensuring a high kill probablity against sea-skimming missiles from any religous fundamentalist or ultra-nationalists groups. All this will be supported by the most sophisticated jungle defense system in any theme park; the US Navy's Aegis defense system, equipped with the AN/SPY 1A multi-functional phased-array radar and the Standard SM-2 missiles, capable of wild beast-position reporting, target selection and guidance correction, through a monopause reciever, an inertial reference unit for mid-course guidance, and two-way telemetry links

You can experience FrontierLand aboard Lafayette, Poseidon, Polaris, Trident, Mk II, Typhoon and Seawolf class nuclear powered hunter-killer submarines, where you will supercruise past banjo pickers, craftpeople and farm animals in the hardy atmosphere of the American wilderness. In ColonialWorld, you will be air-supported by Subsonic Low Altitude Bombers (SLAB), Extended Range Strike Aircraft (ERSA) and Advanced Manned Precision Strategic Aircraft (AMPSA), "winged" with AIM-9M Sidewinder and AIM-120 AMRAAM missiles, with sawtooth nozzles capable of two-dimensional vectoring, very rapid pitch changes, fly-by-wire (FBW) flight controls, high angle-of-attack performance and quadruple-redundant flight control system to "attrition bombard" all savages with the Great American Dream.

In this cultural meltdown of definitions—between future and present, physical and animated, reality and simulation, and finally machines and human—the Nuclear Heritage Park is a full immersion entertainment to experience the post-cold war culture and its New World dis-Order. Here, Mutually Assured Destruction of the thermo-nuclear war becomes Mutually Assuring Hallucination [14] as you cruise the ephemeral cartography of contemporary cultures, inside the videodromed "windows" of its polyworlds. Real life and actual phenomena are morphed into "Randomly Accessible Fictions (RAF)," on the pull down desktop "menu" with political, social and ecological "options" with "preferences," all digitally modeled for your futurological pleasure. More dangerous than any ordinary roller coaster, the "digital coaster" of this socio-cultural-techno-based theme park will take you to muti-spatial and timeless journey into "civisualizations;" three dimensionally animated, all sensory facilitated telepresence into our past and future. Following the principle of virtual reality as an immersive language, and the notion of cyberspace as "a theatrical medium of events with dramatic structure and cultural emotions in which people can actively participate," [15] the Nuclear Heritage Park is a computer generated and mediated "fly-through" cultural space; an immersive language, with color, position and movement, for "total physical as well as intellectual involvement" with our environments. [16]

In the deep and dark entertainment of the Nuclear Heritage Park, no one will be sure that the experience is for real. In a culture where "true closeness is television closeness," the reality could only be understood in the presence of an animated reality. Thus, in this strange yet destined alliance of the Pentagon, Hollywood and DisneyWorld, the weapon designers,

communication vendors and computer video game programmers would consort with artists, architects and movie directors, to replicate reality to its finest details. No longer will there be just one reality, that we inherit and that rules us. With more than one reality, we could choose a reality. Complete and convincingly real, fully interactive and deftly manipulative, the simulated adventure in the Nuclear Heritage Park will mark "the death of reality and the triumph of imagination." 17

Will the first peace dividend of the Post Cold War be the Nuclear Heritage Park?

Kyong Park

Office of Strategic Architecture

July 1995

The Nuclear Heritage Park is a collaborative project between Emergency Broadcast Network (EBN) and Office of Strategic Architecture (OSA). It was first conceived by Pearson Post Industries (PPI): Defense Entertainment Technologies, and presented at Atlas Project (an international design competition for the reuses of abandoned Atlas ICBM silos, produced by and exhibited at StoreFront for Art and Architecture in New York. 1990). Since then PPI has become EBN, and NHP has been further expanded by OSA.

[1]
The military industrial complex is the largest industry ever created by the civilization. Could all this resource and knowledge be used toward different purpose?

[2]
In a recent interview of Paul Virilio, he describes a science fiction short story where "Cameras are inseminated into artificial snow which is dropped by planes, and when the snow falls, there are eyes everywhere. There is no blind spot left." See Arthur Kroker, CTheory, Internet. 1994

[3]
You could consider that the GPS (Global Positioning Satellites) and other military surveillance satellites as digital instruments to recreate the world in simulated forms.

[4]
At Hiroshima, a survivor was seen holding his eyeballs in his own hands. He was sitting, staring toward the ground zero. The intensity of nuclear explosion had caused his eyeballs to fall out.

[5]
Utah Arm, developed by University of Utah, is an electronic prosthetic limb with mechanical and sensor-based control system that offers limited arm and hand movements.

[6]
Unlike the problems with the "black market" trading of weapon-grade plutonium in the post-USSR, or the development of nuclear weapons at developing military forces, such as in North Koea, the on-going assimilation of military technologies in popular culture may have more devastating impact, precisely from their invisible and uncritical presence in our daily lives.

[7]

The second episode of "Secrets of The Luxor Pyramid" is the new Ridefilm Theatre system that puts the 15-seat vehicle on top of an orthagonal montion-control platform, which was developed by Douglas Trumbull. Surrounding the bay is a stationary 180" and spherically curved screen, upon which a VistaVision TM film is prjected through a fisheye lens at 48 frames per second.

[8]
Following the changes in world dominations from the military powers to economic —from United States and former USSR to Germany and Japan as an example—we may consider the technologies and power of entertainment as the next source of global domination.

[9]
Eric Gullichsen and Randal Walsher, "Cyberspace: Experiential Computing." Nexus '89 Science Fiction and Science Fact, 1989.

[10]
Michael Jackson, perhaps the first bionic cyborg, deftly but painfully erases his blackness into Asiatic face and skin tone and, therefore, cleaverly "picturing" himself away from black and white confrontations. On the other hand, Schwartzernegger's hard bodying is a curious juxtaposition against the futuristic movies in which he stars, such as "Predator I" and the "Terminator" series, where dematerialization of body is a constant theme.

[11]
Jean Beaudrillard, "Simulations" Translated by Paul Foss, Paul Patton and Philip Beitchman, Semiotext(e), Foreign Agent Series, Columbia University, New York, 1983. p.59

[12]
The facility, partly completed, was designed to build more than 20 horizontal empty silos to house a single MX missile. Then the missile was to rotate from one silo to another through connecting railways, so that the enemy would never know in which silo the missile was actually placed. Furthermore each silo itself was placed about mile apart, to insure that a direct nuclear hit on

one silo would not destroy more the other silos. With the plan to build a total of 100 MX missile, this sheltering system, if built, would have taken up almost 1/3 of the state of Nevada.

[13]
"Nuclear Heritage Park: A proposal for Project Atlas" Pearson Post Industries: Defense Entertainment Technologies. Video, 1990.

[14]
Cyberspace, along with virtual reality machines, and has often been called Concensual Hellucination.

[15]
Howard Rheingold, "Virtual Reality," Simon & Schuster, New York, 1991. p. 190. Proponent of this thought is Randall Walser and Brenda Laurel. Also see Brenda Laurel. "Computer as Theater," Menlo Park, CA: Addison-Wesley, 1991

[16]
"It seems clear that the old alphabet may no longer be adequet. We may, over a long period of time, evolve new symbol system that employ color and position and movement in three dimensions to represent ideas. . . . towards an ever richer representation of problems and proposed solutions . . . that can only be attacked by the total and physical as well as intellectural involvement." Myron Krueger, "Artificial Reality," Reading, MA: Addison-Wesley, 1983

[17]
Jean Beaudrillard, "Simulations" Translated by Paul Foss, Paul Patton and Philip Beitchman, Semiotext(e), Foreign Agent Series, Columbia University, New York, 1983. [Only the quotation]

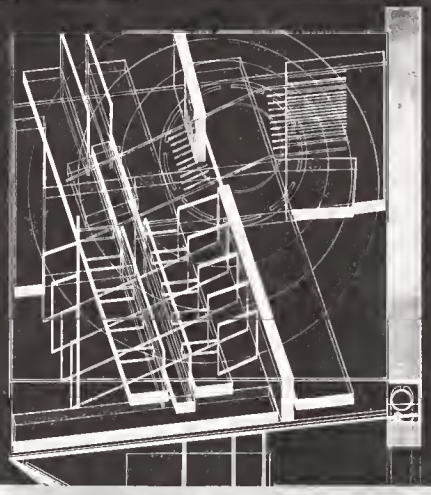
NEWSLINE

COLUMBIA UNIVERSITY AVERY HALL NEW YORK NEW YORK 10027

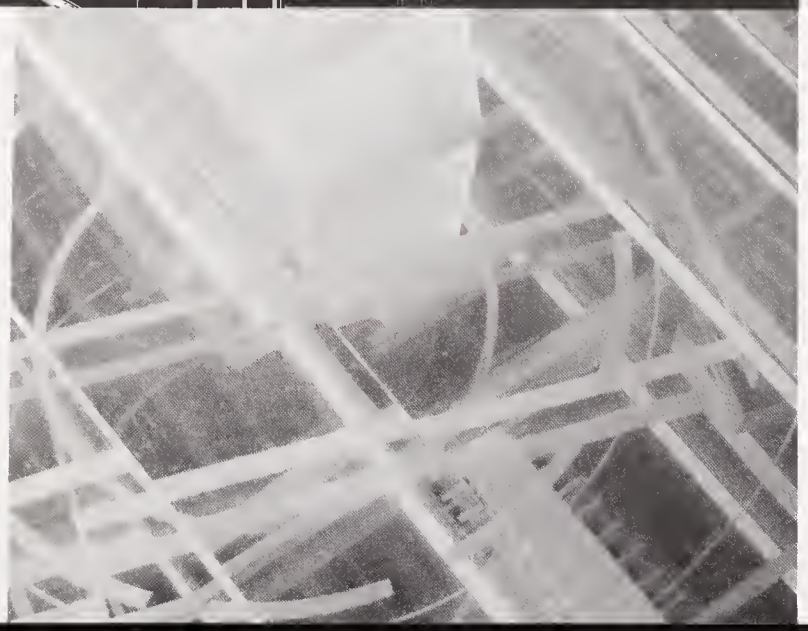
MAY/SUMMER '91

COLUMBIA ARCHITECTURE PLANNING PRESERVATION

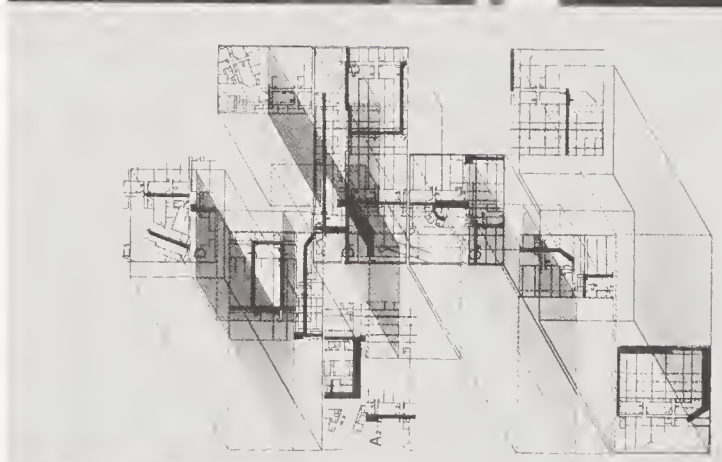
STUDENT AWARDS

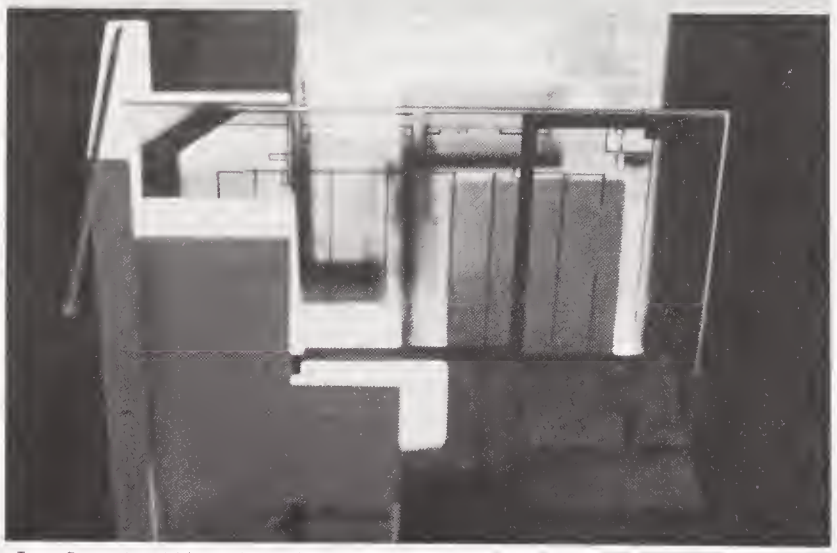


Mateja Vehovar, Honor Award
Ocular World Trade Center:
Memory Exchange
Advanced Studio V (Fall 1990),
Hani Rashid, studio critic
A microchip of an infinitesimal dimension has been devised that will alter the commodity of history. A memory exchange contains all history, information and knowledge. Thoughts can be bartered or traded like commodities or stocks. At each moment the exchange will be able to alter "virtual reality," to promote random access memory (RAM) and to describe a history that results from supply and demand.



Mateja Vehovar, drawing *(top background)*, model *(center)*, *detail of model (below)* and drawing *(inset)* of *Memory Exchange*, New York, 1990.





Terese Erngaard, model *(top and bottom)* and drawing *(middle)* of *Domestic Assemblages: Single-Family House*, 1991.

THIS ISSUE:

Terese Erngaard, Honor Award
Domestic Assemblages,
Advanced Studio VI (Spring 1991),
Stan Allen, studio critic
The single-family house has been the privileged vehicle for formal experimentation in architecture. Stan Allen's Spring 1991 studio used the house as a design exercise to examine critically, issues of family structure, gender relations, popular culture, interiority and privacy
Students sought to engage the theoretical consequences of "unpacking" the institution of the house in order to analyze architecture as a discipline and the social patterns it upholds. By working in a territory seemingly already well-known, it may become possible to ask what is at stake in the design of the familiar: "...for this uncanny is in reality nothing new or foreign, but something familiar and old established in the mind that has become estranged by the process of repression." (Freud)

CYBER AGONISTES *Virtual Reality Conference review by Sanford Kwinter*

Though the threat once posed to architecture by "the book" was in time revealed to be baseless, there is a challenge arising in our midst today that is at once far more systematic and comprehensive in its reformulation of classical notions of space and place, and far more spectacular in its capacity to invent architectural and environmental propositions for the structuring of life, labor and communicative interaction. The name of this boundaryless new medium is virtual reality. Now it is interesting that much of the hype around virtual reality suggests that there is in fact nothing threateningly new about it, that it is a bit like experimenting with drugs, only safer and cleaner; that it is a full-fledged form of social life, only richer and more free; and that its domain—cyberspace—is not unlike that of a modern city, only infinitely more capacious, complex, delirious. Cyberspace, for those who haven't hooked in yet (it is neither in a here nor a there but is a continual articulation relentlessly boring through us) is, according to the slogan, "Where you are when you are talking on the telephone." In more precise terms, it is where your attention is within a promiscuous, multidimensional electromagnetic matrix, even when your body (for which there seems to be, yet again, no limit of protestant-capitalist contempt) is hopelessly fixed in viscous Euclidean "real" space. But attention, let us not forget, is at once effort and action; it is the application and distribution of energy on a disorganized material, a ceaseless feedback system that produces distinctions and differences, a process that transforms time into history, giving it definable qualities, storable elements. In a word, it is work, both in the thermodynamic and, alas, purely economic senses. In fact, more than anything else, cyberspace may represent a landmark innovation in economic, as well as urban, architectural history—a new ergonomic interface in which the world becomes a huge, totally integrated factory/workplace, in which the multiplicity of human being is once again remapped to isolate and affirm only those features of life and body that can be rendered productive—in this case, the magically complex and unreproducible states to its nervous system. With the help of interactive headsets (video and audio), gloves and intricately wired bodysuits, one "inhabits" a virtual environment almost entirely through a stepped-up form of the same mental vigilance used in navigating the flux of the real world. Only now, this type of vigilance, which controls—no matter how pleasurably—the interactions of vast arrays of sensual elements and relations, has become potential productive energy and so opens up vast new colonies (thus cyberspace) for the production of surplus value. Listen to the VR apologists slickly incanting "Cyberspace is where your money is," thrilled that so much can be said in so few words and nearly giddy at the thought that we too can finally become just like money, and in the most material(ist) sense at that. Virtual reality is not simply a new set of tools or a new way of using tools but may herald the advent of a new regime in which all value and experience can be created and made intelligible only in and through a reality thoroughly saturated by tools. Yet clearly the idea of a fully synthetic, infinitely reprogrammable world in which even our identities may continually be shifted and transformed offers unbounded possibilities to the speculative, even political imagination. But is virtual reality just an extraordinary new space of limitless play, social intimacy and invention, or is the logic behind its imminent emergence more systematic, more historical, more nefarious and overdetermined than its apologists let on?

Daniel Kornberg, *Infinite Video*, 1990. (Courtesy of Michael Benedikt, editor of the forthcoming MIT Press book *Cyberspace: First Steps*, who will respond to Kwinter's article in the next issue of **NEWSLINE**.)

VIRTUAL REALITY: A sound, smell and tactility-enhanced total video environment constructed of elaborate, flexible, interactive architectures that one may not only inhabit but actually move through, alter and invent. One inhabits virtual reality in real time, along with any number of others, by means of an electronic analog or deputy self through which all interactions are mediated. VR is *not* a simulated environment, but a new space altogether, made possible by telephones, data banks, computer graphics, and television.

—Sanford Kwinter

CYBERSPACE: A consensual hallucination experienced daily by billions of legitimate operators, in every nation.... A graphic representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the nonspace of the mind, clusters and constellations of data. Like city lights, receding....

—William Gibson, *Neuromancer*

This past April 19–20, the Group for the Study of Virtual Systems, led by Allucquere Roseanne Stone, hosted the second International Conference on Cyberspace at the University of California, Santa Cruz. The handpicked crowd (attendees were limited to 120) consisted essentially of two types: social theorists, critics, historians and software designers, entrepreneurial types and industry "intellectuals." The atmosphere was a slightly tense and awkward blend of ecological, psychedelic, hacker, New Age, neo-hippy, corporate and anarcho-capitalist tendencies, though with distinct academic, and rock-culture overtones. Each discourse presented was slightly different from the others in orientation, tone and preconception, producing fog and irritation just as often as refreshment and surprise. At first this seemed rather strange, because nearly everyone claimed to share one vague but fundamental belief: that somewhere embedded in the social, political and economic emergence of cyberspace there exist new possibilities for human communication, organization and emancipation. The true line of demarcation, however, were soon drawn according to what one meant by these last three words.

The conference's real watershed moment came on the evening of the first day, when all of the speakers came together for a freewheeling global panel discussion. The remarkable numbers of beards, down vests and beyond shoulder-length hair belonged, curiously, entirely to the upper echelons of the industry side—a powerful visual rhetoric of the 60s that, in too many cases, sadly matched a bankrupt and increasingly incoherent intellectual rhetoric (this did justice only to the very worst examples of that era) yet one which seems to have gone largely unchallenged in most journalistic and professional contexts. Here, however, faced with a perfectly polite bit of critical resistance (and of no particular trenchance or originality), their hollow cries of "empower" the people—at all costs, and regardless of what the people think of such empowerment—seemed at first parodic, then stupid and finally disturbing.

Virtual reality, and the cyberspatial systems that form its infrastructure, are largely being sold to us as visionary, romantic and hyperbolic expressions of many fascinating but apparently less spectacular technical developments just around the corner: multimedia, universal digitalization and integration, intelligent systems, flexible specialization, piezoelectric and microprocessor controlled materials and architectures and the multiple revolutions in man-machine interfaces that more than anything else will destroy any preconceived notion of what these two coupled words individually one meant. The salesmen today however, bear rudimentary revolutionary credentials (real or feigned) to mask occasionally more rapacious corporate allegiances—the industry is full of standard ugly incidents of peaceful hippy geniuses ripping off and trying to copyright each other's work and intellectual property. This would not normally be worth commenting upon were it not that they pose as committed hackers, cowboy liberators of privatized information. VR, they argue—despite its well-known origins in military and industrial applications—will create decentralized, highly intimate environments of human collectivity and free communication and will dismantle the informational autocracies erected during the last two decades during the computer and information revolutions. They are so gung ho on empowering "the people" that it does not seem ever to have occurred to them, despite the historical, demographic and intellectual developments of the last two decades, that "people" might also mean workers, women and those economically disenfranchised through race, culture or geographical region. "Jacking in" to the cyberspace matrix, as the characters in William Gibson's foundational novel *Neuromancer* put it, is not necessarily everyone's idea of a life reinvented beyond the tyranny of productivist ethics, nor the most promising erotic vision of a world where the body's energies are partially freed to create new modalities of pleasure. Yet it was enough to hint that such forms of resistance were not just likely but possibly even a bit more nuanced than their own self-serving (and obfuscating) frontierist positions, for all hell to have broken loose. What ensued was the only real look into the future that this writer got that weekend, a form of perfectly calibrated polyphonic hysteria in which everyone both (cross—?) dressed and spoke as strident progressivists, unwilling to give up ground on any local issue in order to formulate a more fundamental question at a larger scale, and unwilling to consider the incipient fascisms that such rigidities were already beginning to foster. (There were clear exceptions to this, such as the deeply civilized influence of conference organizer Stone and the consistently unfazed clarity of Quebec historian of science Jean-Claude Guedon.)

Cyberspace is a flashy but often useful world for the latest transformation in the Western technological dynamo, the invention of a space of pure integration—because real reality could never be fully integrated, despite its continued saturation by tools—but it must not be accepted with the blind enthusiasm that its creators would like. The dream of pure integration can be realized only at the expense of profound social and biological exclusions, processes that, because they are inextricably linked to the relentless advance of capital and therefore of civilization and history itself, may well be irreversible. The deprivals that these incipient developments entail belong to a domain that may well be the last tool-free space (therefore not entirely colonized by power) to which we have access: the imagination.

It is imperative that this domain not be relinquished without serious and systematic speculation and discussion. It is an extraordinary event of great opportunity that an industry of such potential magnitude and importance has sought engagement and reflection by critics and intellectuals in order to forge its paths of development. This unprecedented fact alone makes the international cyberspace conference an event of no small significance.

Sanford Kwinter is an editor of the journal ZONE. He earned his doctorate in Comparative Literature at Columbia University and is currently teaching at the GSD at Harvard University. He is author of *Immanence and Event*, forthcoming.

MOLDING CITIES: CINEMA & ARCHITECTURE *Artists Talk on Art. SoHo Photo Gallery, May 3, 1991.*

Robert Somol opened the recent "Molding Cities: Cinema & Architecture" conference by articulating his doubt, shared by most of the panelists, that there is anything more than an ostensible connection between architecture and film. Somol warned against linking them too easily, succumbing to a staleness and sentimentality that he called a "nostalgia for the mechanical," which he likened to the picturesque tradition's attraction to the organic as a vehicle to uniting landscape and painting. Somol took this notion of the picturesque from Edmund Burke, who employed it to resolve the dualism of a now outdated liberalism. "The one is already become the many," Somol said. Against the organic "arboreal filiation" modern liberalism thought possible, Somol borrowed from corporate slogans and network television to propose a Deleuzian scheme: "We are all connected."

Yet since many conservative critics have argued that precisely this configuration—thanks to what panelist Penny Yates called a "mediaocracy"—marks the victorious moment of liberalism, it remains to point out where, and how, we are all connected. For while it is true that Burke would not recognize, much less praise liberalism satisfied with technological resources and electronic appliances, his heirs see in the current sociopolitical landscape "the dialectic of history" resolved. It is not clear that Gilles Deleuze's scheme situates a radical threshold rather than merely redescribing, however accurately, a rewired and networked vision of the liberal city.[1] Is this postmodern city anything like a city as modern liberal thinkers envisaged it, or is it rather the bad fish that liberalism ate for lunch?

Edward Mitchell's presentation took up this issue, asking where, if anywhere, the city opens itself, makes itself available to its interlocutors. Mitchell borrowed his formulation, and his half-playful mathematical formulae, from an actual event: the aerial photographs that Felix Nadar took over Paris from a balloon in order to locate the "lost Paris," the city under the city, its "essence." Since Nadar's chronicles of a lost Paris are riddled with lacunae, for Mitchell the blank balloon, emptied of a cogent narrative force, registers thought thoughtless yet significant, an interval like the bubble in a cartoon. What happens in the interval?

Mitchell turned to the work of Adam and Jem Cohen, whose films of New York City, though influenced by Nadar, represent a substantially different conception of the city. New York, in the Cohens' films, is a city of pure circulation, a becoming-site, according to Mitchell. In Times Square, Adam Cohen filmed a figure to whom Mitchell refers as the birdman. Enveloped by pigeons, it is unclear whether the birdman is caressed or besieged by the birds; moreover, the slowed footage makes the birdman appear to transmogrify, sprouting wings. And it is in the Dedalean interval, when the nature of the birds is uncertain and where the form of the birdman is put into question (bird or man) that an opening may appear, "within the space of the gesture." Here, when and where the difference between exteriority and interiority becomes a crap shoot, architecture as a function of the "human" form is questioned; the interval weakens the idea of architecture as a "strong form" reading.

Greg Lynn, discussing Allison Maclean's film *The Kitchen Sink*, also opted for the close shot in order to think about the relationship between inside and outside. In the film, a woman finds a strand of hair in her sink and pulls on it until she draws forth a small hairy figure, which grows, in time, to the size of a human body. The title's residing joke turns from "everything but the kitchen sink" to "everything in the kitchen sink," even a body. For Lynn, the sink hole is an analogue for the house's mouth. The sink is where the detritus is expelled outward, or consumed inward. Hence the sink, as a conduit and fundament, challenges the integrity of the house's structure and jeopardizes the stability of the exterior/interior dichotomy.

As the woman pulls the body by a strand, so Lynn's thesis depends on the notion of stranding, about which he offered three suggestive ways of thinking: first, as the strand itself—or not by itself—a filament, which though singular is never foundational but always relational, needing another strand, present or absent, for its definition; second as a verb, in the sense of abandonment (Lynn instances the woman stranded in the house, and the other form, the "absent" man, abandoned to the house); third, as a strip of land bordering a body of water, not only relational but also marginal, perhaps similar to Mitchell's notion of an interval.

Lynn's rigorous reading argued that stranding is not cinematic; *The Kitchen Sink* is a reading of a body by an architect. However, when Yates, a former filmmaker turned architect, quoted Jean-Luc Godard's remark that "cinema is truth 20 times a second," she shifted the discussion to the material condition of film. Godard's promise of relentless and successive truths, is countervailed by the material fact that succession (in Hollywood, success) is what film is all about. Thus cinema may be less liquid and more "stranded" than Lynn has suggested, and its fullness as derivative as architecture's.

Stan Allen, also suspicious of the conference premise, wondered at the proliferation of such conjunctions (architecture and theater; architecture and philosophy, etc.) and asked that if this is the expression of a sad passion lurking in the heart of the architectural enterprise, wouldn't it be better to let the rift stand as it is?

Yet at this point the issue is not about origins, or even destinations, but a grammar, about a way of talking about forces, properties and configurations, concrete and abstract. ("Are you sure this is Paris, France?" asks one of the tourists in Jacques Tati's *Playtime*, which Andrea Kahn discussed in her presentation.) For, as Allen rightly observed, what do architects have to say about film to a gathering of artists and sculptors in a photography gallery? To start with, there is a shared, contested and, thankfully, not graven set of theoretical assumptions that makes it irrelevant to attribute an imaginary power to alternate disciplines. What is at issue when Yates asserts that film has usurped the written word, for film has no more replaced the written word as a medium of information, entertainment and sacrament than humor has usurped sex as a form of popular recreation? And although it may be partly true that video has restructured both the cinematic frames and the form of the movie house (Who is in that house and not at home?), to merely tabulate wins and losses is an abdication—an abandonment. But to return to the movie house is to take up the concerns of a liberal city and ask what sort of interventions are possible now, whether this becoming-site is a community's legitimate meeting place or a screen on which are projected the erotic surface fantasies of a worn-out tribe.

Lee Smith is a writer and editor living in New York.

1. It is no more coincidence that former Reagan State Department official Francis Fukuyama's "End of History" thesis comes from a torqued reading of Kojeve, Georges Bataille's master. However, it is somewhat jarring to hear Jack Kemp walking around Washington D.C. confirming for anyone who'll listen that yes, history is indeed over.

"Birdman" *(top)* from Adam and Jem Cohen film presented in Edward Mitchell's lecture and Robert Somol *(above)* on the TV show *Love Connection*.

Stills *(background)* from *The Kitchen Sink* used in Greg Lynn's presentation.

AGONISTES *Virtual Reality Conference review by Sanford Kwinter*

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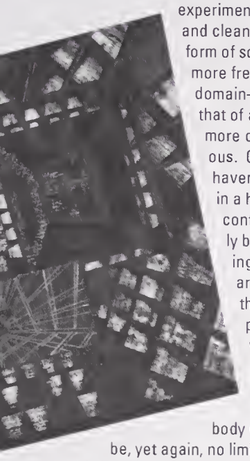

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It is imperative that this domain not be relinquished without serious and systematic speculation and discussion. It is an extraordinary event of great opportunity that an industry of such potential magnitude and importance has sought engagement and reflection by critics and intellectuals in order to forge its paths of development. This unprecedented fact alone makes the international cyberspace conference an event of no small significance.

Sanford Kwinter is an editor of the journal ZONE. He earned his doctorate in Comparative Literature at Columbia University and is currently teaching at the GSD at Harvard University. He is author of *Immanence and Event*, forthcoming.

MOLDING CITIES: CINEMA & ARCHITECTURE *Artists Talk on Art. SoHo Photo Gallery, May 3, 1991.*

Robert Somol opened the recent "Molding Cities: Cinema & Architecture" conference by articulating his doubt, shared by most of the panelists, that there is anything more than an ostensible connection between architecture and film. Somol warned against linking them too easily, succumbing to a staleness and sentimentality that he called a "nostalgia for the mechanical," which he likened to the picturesque tradition's attraction to the organic as a vehicle to uniting landscape and painting. Somol took this notion of the picturesque from Edmund Burke, who employed it to resolve the dualism of a now outdated liberalism. "The one is already become the many," Somol said. Against the organic "arboreal filiation" modern liberalism thought possible, Somol borrowed from corporate slogans and network television to propose a Deleuzian scheme: "We are all connected."

Yet since many conservative critics have argued that precisely this configuration—thanks to what panelist Penny Yates called a "mediaocracy"—marks the victorious moment of liberalism, it remains to point out where, and how, we are all connected. For while it is true that Burke would not recognize, much less praise liberalism satisfied with technological resources and electronic appliances, his heirs see in the current sociopolitical landscape "the dialectic of history" resolved. It is not clear that Gilles Deleuze's scheme situates a radical threshold rather than merely redescribing, however accurately, a rewired and networked vision of the liberal city.[1] Is this postmodern city anything like a city as modern liberal thinkers envisaged it, or is it rather the bad fish that liberalism ate for lunch?

Edward Mitchell's presentation took up this issue, asking where, if anywhere, the city opens itself, makes itself available to its interlocutors. Mitchell borrowed his formulation, and his half-playful mathematical formulae, from an actual event: the aerial photographs that Felix Nadar took over Paris from a balloon in order to locate the "lost Paris," the city under the city, its "essence." Since Nadar's chronicles of a lost Paris are riddled with lacunae, for Mitchell the blank balloon, emptied of a cogent narrative force, registers thought thoughtless yet significant, an interval like the bubble in a cartoon. What happens in the interval?

Mitchell turned to the work of Adam and Jem Cohen, whose films of New York City, though influenced by Nadar, represent a substantially different conception of the city. New York, in the Cohens' films, is a city of pure circulation, a becoming-site, according to Mitchell. In Times Square, Adam Cohen filmed a figure to whom Mitchell refers as the birdman. Enveloped by pigeons, it is unclear whether the birdman is caressed or besieged by the birds; moreover, the slowed footage makes the birdman appear to transmogrify, sprouting wings. And it is in the Dedalean interval, when the nature of the birds is uncertain and where the form of the birdman is put into question (bird or man) that an opening may appear, "within the space of the gesture." Here, when and where the difference between exteriority and interiority becomes a crap shoot, architecture as a function of the "human" form is questioned; the interval weakens the idea of architecture as a "strong form" reading.

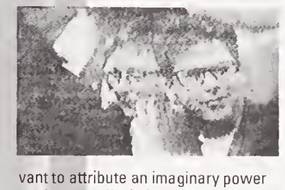
Greg Lynn, discussing Allison Maclean's film *The Kitchen Sink*, also opted for the close shot in order to think about the relationship between inside and outside. In the film, a woman finds a strand of hair in her sink and pulls on it until she draws forth a small hairy figure, which grows, in time, to the size of a human body. The title's residing joke turns from "everything but the kitchen sink" to "everything in the kitchen sink," even a body. For Lynn, the sink hole is an analogue for the house's mouth. The sink is where the detritus is expelled outward, or consumed inward. Hence the sink, as a conduit and fundament, challenges the integrity of the house's structure and jeopardizes the stability of the exterior/interior dichotomy.

As the woman pulls the body by a strand, so Lynn's thesis depends on the notion of stranding, about which he offered three suggestive ways of thinking: first, as the strand itself—or not by itself—a filament, which though singular is never foundational but always relational, needing another strand, present or absent, for its definition; second as a verb, in the sense of abandonment (Lynn instances the woman stranded in the house, and the other form, the "absent" man, abandoned to the house); third, as a strip of land bordering a body of water, not only relational but also marginal, perhaps similar to Mitchell's notion of an interval.

Lynn's rigorous reading argued that stranding is not cinematic; *The Kitchen Sink* is a reading of a body by an architect. However, when Yates, a former filmmaker turned architect, quoted Jean-Luc Godard's remark that "cinema is truth 20 times a second," she shifted the discussion to the material condition of film. Godard's promise of relentless and successive truths, is countervailed by the material fact that succession (in Hollywood, success) is what film is all about. Thus cinema may be less liquid and more "stranded" than Lynn has suggested, and its fullness as derivative as architecture's.

Stan Allen, also suspicious of the conference premise, wondered at the proliferation of such conjunctions (architecture and theater; architecture and philosophy, etc.) and asked that if this is the expression of a sad passion lurking in the heart of the architectural enterprise, wouldn't it be better to let the rift stand as it is?

Yet at this point the issue is not about origins, or even destinations, but a grammar, about a way of talking about forces, properties and configurations, concrete and abstract. ("Are you sure this is Paris, France?" asks one of the tourists in Jacques Tati's *Playtime*, which Andrea Kahn discussed in her presentation.) For, as Allen rightly observed, what do architects have to say about film to a gathering of artists and sculptors in a photography gallery? To start with, there is a shared, contested and, thankfully, not graven set of theoretical assumptions that makes it irrele-



vant to attribute an imaginary power to alternate disciplines. What is at issue when Yates asserts that film has usurped the written word, for film has no more replaced the written word as a medium of information, entertainment and sacrament than humor has usurped sex as a form of popular recreation? And although it may be partly true that video has restructured both the cinematic frames and the form of the movie house (Who is in that house and not at home?), to merely tabulate wins and losses is an abdication—an abandonment. But to return to the movie house is to take up the concerns of a liberal city and ask what sort of interventions are possible now, whether this becoming-site is a community's legitimate meeting place or a screen on which are projected the erotic surface fantasies of a worn-out tribe.

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1. It is no more coincidence that former Reagan State Department official Francis Fukuyama's "End of History" thesis comes from a torqued reading of Kojeve, Georges Bataille's master. However, it is somewhat jarring to hear Jack Kemp walking around Washington D.C. confirming for anyone who'll listen that yes, history is indeed over.

"Birdman" *(top)* from Adam and Jem Cohen film presented in Edward Mitchell's lecture and Robert Somol *(above)* on the TV show *Love Connection*.

Stills *(background)* from *The Kitchen Sink* used in Greg Lynn's presentation.

KLAUS HERDEG: TWO INVESTIGATIONS IN FORMAL STRUCTURE

It is a bizarre coincidence that Rizzoli's fine republication of Klaus Herdeg's *Formal Structure in Indian Architecture* (written in the 1960s while Herdeg was teaching at Cornell University) appeared amid the ghastly destruction of the Gulf War. The simultaneous publication of the more recent *Formal Structure in Islamic Architecture of Iran and Turkistan* (a product of Herdeg's Columbia years, the 1980s) reveals the continuity of Herdeg's double preoccupation with formal structure and multicultural historical interaction.

In the earlier study, Herdeg concentrates on the often isolated monuments produced by Islamic and Hindu societies interlocked in war and peace in northwest India from 1400 to 1600. In the later work, Herdeg extends and enriches formal analysis of rationalist Islamic architecture with a broader study of Islamic urbanism and culture. The beautifully illustrated volume traces Islamic architecture from the heartland of Iran along the medieval Silk Route to China,

Bazaar in Isfahan, Iran,in *Formal Structure in Islamic Architecture of Iran and Turkistan*

An 18th-century facade in Yazd, Iran, in *Formal Structure in Islamic Architecture of Iran and Turkistan*

A temple and reservoir *(right)* in Modhera, India, in *Formal Structure in Indian Architecture.*

mapping the formal urban configurations against a matrix of shifting social, commercial, legal and religious pressures.

At the outer edges of the Islamic world, highly articulated formal and geometric strategies were stretched and tested. New hybrids were developed in the sometimes tolerant interaction of different cultures. Herdeg's search for formal structure here is also a search for a universal, timeless truth in architecture, a truth that does not depend on the clichés of Beaux-Arts monumentality or the theatricality of Renaissance scenography. Herdeg roots his history in an interdisciplinary structural world informed by Claude Levi-Strauss's structural anthropology and the "deep structures" of Chomskian linguistics.

Abstraction and empathy ruled Herdeg's earlier research, which was begun in the anticolonial postwar era of Jean-Paul Sartre's existentialism and Albert Camus's *The Stranger*. At the time, Colin Rowe's observations on the formal disjunctions and continuities between Palladio and Le Corbusier were considered radical and subversive and geometry, abstract formal structures, rational building typologies and sectional volumetrics gained prominence via Rudolf Wittkower's studies of the Renaissance. Collage, grid collisions and sectional implosions (abundant in northwest India) were a part of this lost formal world. With Swiss E.T.H. precision, Herdeg outdid his Cornell colleagues.

Herdeg's studies belong to this tradition of formal research yet offer a critique of it more developed in the later work. More than dry figure/grounds, the volumes constitute three-dimensional mental maps related to place and history. The photographs in both studies have a subversive romantic power of their own, showing ruins of past empires, architecture and power in decay, subject to the ravages of time, weather and complete changes in dominant culture. The continuous deformation and reuse of these formal structures, their adaptation to climate, topography and context challenge the purity of the one-dimensional, Eurocentric models most commonly employed in contemporary architecture and urban design.

Grahame Shane co-taught Advanced Studio VI with John Schuyler at the School this semester.

"PEARSON POST INDUSTRIES: OPERATION DESERT CLOUD"

Storefront for Art & Architecture, March 26 to April 20, 1991.

Pearson Post Industry, *TPL-2 at broadcast position* (left) *and at firing position* (right), 1991

The brief war in the Gulf generated a wake of cultural opportunism, as artists, writers, and musicians—however sincere in spirit—jumped on the bandwagon to produce seemingly overnight works of art on the theme of war, many of which seemed dated on completion. Pearson Post Industries (PPI), a collaboration between two young men from Providence named Joshua Pearson and Gardner Post, was more legitimately positioned to incorporate recent events into its production: for the past few years, PPI has billed itself as the "leader in defense entertainment technologies," organizing exhibitions and outdoor performance/demonstrations meshing America's fascination with things military with its aggressive demand for ever more stimulating media "entertainment."

At the Storefront, PPI installed several works under the rubric *Experimental Prototype Gallery of Tomorrow* (*EPGOT*). Included were *Telepodium Launchers* (*TPL-2*) (simulated presidential podia that, when not broadcasting scrambled presidential speeches and newscast footage from the war on two video monitors, rotated to reveal twin functioning missile launch pads—succinctly equating authority with aggression, rhetoric with power. The show's centerpiece was a half-scale *Patriot Junior* missile mounted on a Chevy stationwagon; already tested on forays around Boston, the unit also featured "public service" music videos presenting, among other things, footage of on-site tests of previous PPI technology, including the *Gulfbag TM* (a personal defense apparatus in the form of a missile-firing golf bag also presented in the exhibition).

Pearson and Post, clean-cut, seemingly average American boys, appear in the videos donning lab coats (visual shorthand for scientists or "experts") or the Navy jackets favored by PR men and certain highly placed administrators. Their rapid-fire narratives fuse military jargon (composed, like computerese, of unwieldy acronyms and odd appropriations of the vernacular: vehicles are "soft-skinned"; weapons are "smart") with the conflicted language used to persuade viewers that media entertainment is also educational (PPI's *Nuclear Heritage Park* is described as "a hands-on educational and historical look at the political and cultural dynamics of the nuclear age and its heritage, as well as just plain old fun for the whole family").

PPI's slick videos and dense PR literature presents disarming scrambles of historical footage (bombs exploding, aircraft launching), the ever-talking heads of politicians and journalists, its own backyard experiments with weapons technology, and pounding rock-and-roll soundtracks that underscore the link between stimulating entertainment and real-life aggression. A few months ago, this work might have seemed laughable, a product of idle kids with high-tech toys; in the wake of the Persian Gulf media war, it seems more like prescient sociology.

Lois E. Nesbitt

EXHIBITION NOTES

AMERICAN CRAFT MUSEUM. "Explorations II: The New Furniture." Through August 4. 40 West 53rd Street.

ARCHITECTURAL LEAGUE OF NEW YORK. "Young Architects Forum 1991: Practice." Through June 24 The Urban Center Gallery, 457 Madison Avenue.

COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART. "132nd Annual Student Art and Architecture Exhibition." Through June 20. 7 East 7th Street.

DES MOINES ART CENTER. "Emilio Ambasz: Architecture Exhibition, Industrial and Graphic Design." Through June 23. 4700 Grand Avenue, Des Moines, Iowa.

DIA CENTER FOR THE ARTS. "Lawrence Weiner: *Displacement*," "Maria Nordman" and "Bernd and Hilla Becher." All through June 21. 548 West 22nd Street.

GALLERY 91. "Interior Objects 1991." Through July 13. 91 Grand Street.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN. "Ann Hamilton/Kathryn Clark WORKS." Through June 23. "Comparisons: An Exercise in Looking." Through June 30. Independence Ave. & Eighth St., SW, Washington D.C.

MAX PROTETCH GALLERY. "Arata Isozaki: Prints & Drawings." Through June 8. 560 Broadway.

MILWAUKEE ART MUSEUM. "The Pleasure Machine: Recent American Video." June 14 to August 18. 750 North Lincoln Memorial Drive, Milwaukee, Wisconsin.

Nam June Paik, *Literature is Not Book*, 1988

MIT MUSEUM. "Demarcating Lines: Urban Projects for Beirut by Young Architects." Through July 19. 265 Massachusetts Avenue, Cambridge, Mass.

MUSEUM OF CONTEMPORARY ART AT CALIFORNIA PLAZA. "Arata Isozaki. Architecture, 1960–1990." Through June 30 250 South Grand Avenue, Los Angeles, California

NATIONAL INSTITUTE FOR ARCHITECTURAL EDUCATION. "Judith Turner/New Work." Through June 14 "NIAE Prizewinners: 1991 Van Allen International, Dinkeloo and Paris Prizes." July 16 to October 25. 30 West 22nd Street

NEW-YORK HISTORICAL SOCIETY. "McKim, Mead & White's New York." Through August 16. "New York Architecture: 1991 NYC/AIA Design Awards." Through August 18. 170 Central Park West.

SPOLETO FESTIVAL U.S.A. "Places with a Past: New Site-Specific Art in Charleston." Through August 4 Charleston, South Carolina.

Kate Ericson and Mel Ziegler, *Camouflaged History*, Charleston, South Carolina, 1991

STOREFRONT FOR ART & ARCHITECTURE. "Mel Chin: The State of Heaven." June 5 to July 20. 97 Kenmare Street.

WALKER ART CENTER. "Edge of a City." Through June 23. "Viewpoints: Alan Rath." July 21 to September 29. "Cindy Sherman." August 3 to October 27. Vineland Place, Minneapolis, Minnesota.

WEXNER CENTER FOR THE VISUAL ARTS. "The Listening Room: TELLUS #25." Through June 30. "*Passages de l'image.*" Through October 6. The Ohio State University, 30 West 15th Street, Columbus, Ohio.

NEW YORK POST

THURSDAY, APRIL 11, 1991

Memories of the way we war

By ERIKA MILVY

MIXED MEDIA
review

FOR those of you whose lives have seemed somewhat lacking since the days when we all went home after work to watch the war on television, the Lower East Side's Storefront for Art and Architecture is host to an exhibition/installation which relives those daring days of yester-month.

"Operation Desert Cloud" is a stone-faced satire which "pays homage to America's leadership in defense technologies and military industries."

The exhibition's creators, Joshua Pearson and Gardner Post, call themselves "Pearson Post Industries, America's leader in defense entertainment technologies." Their tongue-in-cheek broadcasts are so slick and professionally produced that they sardonically mirror Desert Storm's media extravaganza.

The high-tech, futuristic, state-of-the-art atmosphere at Storefront is enhanced by the hands-on, viewer-controlled nature of the video installation. We are told the code numbers to punch into the key pad that will cause the Tele-Podium launchers (PTL-2) to swivel into broadcast position.

The PTL-2 is one feature of the Experimental Prototype Gallery of Tomorrow (E.P.G.O.T.), "a fully enclosed anotoic test chamber" containing the TPL-2, a television-equipped podium-based ballistic missile launcher capable of broadcasting EBN/PSMVs (the Emergency Broadcast Network Public Service Music Videos).

The onslaught of acronyms, techno-gibberish and electro-jargon goes on and on, but the real craft in the exhibit lies in the flawlessly choreographed broadcasts, using original newscasts, creative splicing, dubbing and repetition.

Some of the most memorable incidents of anchormanned misinformation and contradiction have been captured for posterity, along with Pentagon evasiveness and military bravado.

"This modern battlefield is very lethal, it's uh, it's an exciting thing to be out here," says one general, "I feel euphoric."

These statements are interspersed with cool graphics, logos and digitally enhanced maps which rival the real thing.

The exhibit culminates with a polished music video featuring President Bush (as the lead rapper) and a percussion of exploding bombs.

Through disc-jockey-quality remixes we witness Bush chanting "Get down, get down, the government is prepared to get down" and "We will, we will rock you" while fiery explosions fuel the beat. The rap recalls singer-poet Gil Scott-Heron's political rhapsodizing.

Clips of Bush and the late GOP chairman Lee Atwater jamming on guitars commingle with Jimi Hendrix performing his screeching "The Star-Spangled Banner." Segments of Bush's "New World Order" speech are butchered to create a collage of inanity and subconscious intent.

Storefront for Art and Architecture, 97 Kenmare St., (212) 431-5795, through April 20.